

IRON MAIDEN

BRAVE NEW WORLD

All the songs from the album arranged for voice & guitar in standard notation & guitar tablature.
Including lyrics & chord symbols.

GUITAR

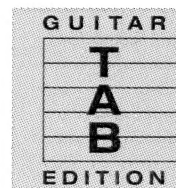
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EDITION



IRON MAIDEN

BRAVE NEW WORLD



The Wicker Man.2 Ghost Of The Navigator.12 Brave New World.22 Blood Brothers.32 The Mercenary.58 Dream Of Mirrors.44 The Fallen Angel.67 The Nomad.76 Out Of The Silent Planet.89 The Thin Line Between Love & Hate.9



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Music arranged by Richard Barrett.
Music engraved by Digital Music Art.

Words & Music by Adrian Smith, Steve Harris & Bruce Dickinson

♩ = 200

Gtrs. 2+3 (elec.) ⚡

[illegible]E⁵

E⁵

(2.) fer - ry - man wants mov his mo - ney and you ain't fing - gon -

P.M.-----

TAB

9 7 0 0 0 0 0 9 7 0 0 0 0 0 9 7 0 0 0 0 0 9 7 0 0 0 0 0

C⁵ G⁵ E⁵

- er points to you, he he knocks you to your feet—
 - na give it back, he he can push his own boat—

P.M.----- P.M.-----

TAB

9 10 10 12 12 9 9 9
 7 7 7 10 10 7 7 7
 0 0 0 0 0 0 8 8 × 10 10 10 10 × 0 0 0 0 0 0

C⁵ G⁵ E⁵

- and so what are— you gon - na do.
 - as you set off— up the track.

P.M.----- P.M.-----

TAB

9 9 9 10 10 12 12 9
 7 7 7 10 10 10 10 7
 0 0 0 0 0 0 8 8 × 10 10 10 10 × 0

C⁵

No - Your tongue has fro - zen now you've got some - thing to say,
 - thing you can con - tem - plate will ev - er be the same,

P.M.----- P.M.----- P.M.-----

TAB

9 9 9 9 9 10
 7 7 7 7 7 10
 0 0 0 0 0 0 8

G⁵ E⁵

ev - the pi - per at the gates of dawn is call -
 - 'ry se - cond is a new spark, sets the un -

P.M.----- P.M.-----

TAB

10 12 12 9 9 9 9 9
 10 12 12 7 7 7 7 7
 8 × 10 10 × 0 0 0 0 0 0 0 0 0 0 0 0

ing you his way. }
i verse a flame. }

C⁵ G⁵ D⁵

Gtrs. 1+3

P.M.-----

TAB

9	9	10	10	12	12	7
7	7	10	10	12	12	7
0	0	0	0	10	10	5

Pre-Chorus

You watch the world ex - plo - ding ev -

E⁵ C^{5*}

TAB

7	9	5
7	9	5
5	7	3

- 'ry sin - gle night, dan - cing

G⁵ F^{#5} E⁵ D⁵

TAB

12	12	11	9	7
12	12	11	9	7
10	10	9	7	5

in the sun a new born in the light. } Say -
Bro -

E⁵ C^{5*} G^{5*} C^{5*} D⁵

TAB

7	9	5	5	5	5	7
7	9	5	5	5	5	7
5	7	3	3	3	3	5

— good - bye and to grav - i - ty — and say — good - bye to death, —
 - thers and their fa - thers join - ing hands — and make a chain, —

E⁵ C^{5*}

TAB

9 9 5
7 7 3

— hel - lo to et - ern - i - ty — and
 the sha - dow of the wick - er man — is

G⁵ F^{#5} E⁵ D⁵ E⁵ C^{5*}

TAB

12 12 11 9 7 7 9 5
12 12 11 9 7 7 9 5
10 10 9 7 5 5 7 3

live for ev - 'ry breath. —
 ris - ing up a - gain. —

G^{5*} D⁵

Gtrs. 2+3 cont. in slashes

TAB

5 7 7
5 7 7
3 5 5

Chorus

Gtrs. 2+3 E⁵ C^{5*} G^{5*} A⁵ *sim.*

Your time will come,

Gtr. 1

TAB

12 10 12 10 12 12 12 10 12 10 12 12 12 10 12 13 12 12

E⁵ G^{5*} C^{5*} G^{5*} A⁵

your time will come.

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-13-12 12

E⁵ C^{5*} G^{5*}

Your time will come,

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12

A⁵ E⁵ G^{5*}

your time will

TAB 12-10-12-13-12 12 12-10-12-10-12 12 12-10-12-10-12 12

C^{5*} 1. G^{5*} A⁵ E⁵ 2. G⁵ A⁵ E⁵

come. 2. The

Gtr. 3

TAB 12-10-12-10-12 12 12-10-12-13-12 12 12-10-12-13-12 12

Guitar Solo

First system of guitar notation. The treble clef staff shows a melodic line starting with a forte (*f*) dynamic. Above the staff, fretboard diagrams for the first two measures show a sequence of notes. The third measure features a wavy line indicating a tremolo effect. The fourth measure has a *C5** harmonic above it. The fifth measure has a *G5** harmonic above it. The sixth measure has a *P.M.* (Pedal Point) marking with a dashed line. The bass clef staff shows the fretting hand positions: 9-10-7 for the first two measures, and 7-9-10-7-9-10-7-9 for the last four measures.

Second system of guitar notation. The treble clef staff continues the melodic line. Above the staff, fretboard diagrams for the first two measures show a sequence of notes. The third measure has a *D5* harmonic above it. The fourth measure has an *E5* harmonic above it. The fifth measure has a wavy line indicating a tremolo effect. The sixth measure has a *C5** harmonic above it. The seventh measure has an *8va* (octave) marking with a dashed line. The eighth measure has a *C5** harmonic above it. The bass clef staff shows the fretting hand positions: 10-7-9-10-9-7-10-7 for the first two measures, 9-10-7 for the third measure, and 0-0 for the last two measures.

Third system of guitar notation, featuring two endings. The treble clef staff shows a melodic line. Above the staff, fretboard diagrams for the first two measures show a sequence of notes. The third measure has a *G5** harmonic above it. The fourth measure has a *D5* harmonic above it. The fifth measure has an *E5* harmonic above it. The sixth measure has a *D5* harmonic above it. The seventh measure has an *8va* (octave) marking with a dashed line. The eighth measure has a *C5** harmonic above it. The bass clef staff shows the fretting hand positions: 12-10-0-0-14-12-0-0 for the first two measures, 0-14-15-17-15-14-17 for the third measure, and 0-14-15-17-15-14-17 for the last two measures. The first ending is marked with a '1.' and the second ending with a '2.'.

* Composite part

Fourth system of guitar notation. The treble clef staff shows a melodic line. Above the staff, fretboard diagrams for the first two measures show a sequence of notes. The third measure has a *B5* harmonic above it. The fourth measure has an *A5* harmonic above it. The fifth measure has a *G5** harmonic above it. The sixth measure has a *G5** harmonic above it. The seventh measure has a *G5** harmonic above it. The eighth measure has a *G5** harmonic above it. The bass clef staff shows the fretting hand positions: 10 for the first measure, 7-8-7-10-7 for the second measure, and 10-12-8-12-10-12-8-10 for the last four measures. The first measure has a *Full* marking, the second measure has a *1/2* marking, and the third measure has a *Full* marking. The fourth measure has a *sim.* (simulazione) marking.

A⁵ B⁵ A⁵

Full Full

TAB

10 0 9 8 10 7 7 10 9 7 10 9 7 9 7 9 10

G^{5*} C^{5*} B⁵

tr tr

TAB

7 10 9 7 7 10 9 7 (6 7) 6 7 10 7 9 7 7 9 7 9 7 11 11 7 9

A⁵ G^{5*} A⁵

3 3 3 3 3 3

TAB

7 8 10 7 10 8 8 10 7 10 7 9 11 9 7 10 12 0 4 12 0 4 12 0 4 12 0 4 12

B⁵ 8^{va} A⁵

3 3 3 3 3 3 3 3

TAB

17 19 16 17 19 20 19 17 20 19 20 19 17 19 20 17 20 19 17 20 19 17 0 20

G^{5*} (8^{va}) C^{5*}

3 3 3 3

TAB

17 19 20 17 19 20 19 17 20 17 20 17 17 15 17 16 (16)

Gtrs. 1+2 E⁵ C⁵ G^{5*}
Gtr. 3

TAB
7 9 10 7 7 9 10 7 9

D⁵ E⁵ C⁵ 8^{va} - -

TAB
10 7 9 10 9 7 10 7 0

1. 2. G^{5*} D⁵ E⁵ D⁵ 8^{va} - -

TAB
12 10 0 0 14 12 0 0 0 14 15 17 15 14 17 0 14 15 17 15 14 7

* Composite part

Chorus

Gtrs. 2+3 E⁵ C^{5*} G^{5*} A⁵ *sim.*

Your time will come,

Gtr. 1

TAB
12 10 12 10 12 12 12 10 12 10 12 12 10 12 10 12 12 10 12 13 12 12

E⁵ G^{5*} C⁵ G^{5*} A⁵

your time will come.

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-13-12 12

E⁵ C⁵ G^{5*}

Your time will come,

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12

A⁵ E⁵ G^{5*}

your time will

TAB 12-10-12-13-12 12 12-10-12-10-12 12 12-10-12-10-12 12

C⁵ 1. G^{5*} A⁵ E⁵ 2. G^{5*} A⁵

come.

TAB 12-10-12-10-12 12 12-10-12-13-12 12 12-10-12-13-12 12

Outro

E⁵

C^{5*}

sim.

Oh. _____

Oh. _____

Gtr. 1

Gtr. 3

1°+2° Gtr. 1+3 tacet

tr

tr

TAB

4	2	4	5	(4 5)	4	7	4	2	4
5	4	5	5	5	4	7	5	4	4

G^{5*}

Oh. _____

TAB

4	5	4	2	4	5	7	4	2	4	5	7
5	7	5	4	5	4	7	5	4	5	7	7

1. 2. 3.

D⁵

4.

D⁵

Oh. _____

Oh. _____

rall.

TAB

4	2	0	4	2	0
5	4	2	5	0	0

Ghost Of The Navigator

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris

5 fr. **Dm** 3 fr. **Csus²** **B^bsus²** 3 fr. **C⁵** **D⁵** **B^b/D** 5 fr. **C/D** 7 fr. **G⁵/D** **Asus²** **C** **Bsus⁴** 5 fr. **D⁵***

2 fr. **B⁵** 7 fr. **E⁵** 10 fr. **G⁵** 5 fr. **A⁵** **B^b5** 7 fr. **B⁵***

♩ = 102

Intro

Gtr. 2 (elec.) **Dm** **Csus²**

Gtr. 1 (elec.)

mf Gtrs. 1 w/clean tone + chorus + delay
Gtrs. 2 w/clean tone + chorus

TAB

5 8 6 5 6 5 7 5 8 6 5 6 5

B^bsus²

C⁵ Dm **Csus²**

TAB

8 6 5 7 5 8 6 5 7 5 7 5 8 6 5 6 5

♩ = 115

Dm

B^bsus²

Csus²

Dm

etc.

TAB

7 8 6 5 7 5 8 6 5 7 5 5 6 5 7 5 7 5 6 8 6 5

D⁵

B^b/D

C⁵/D

G⁵/D

D⁵

C/D

f **Gtr. 2 w/distortion**
2° accel.

TAB

3 2 0 3 3 0 5 5 0 8 6 8 7 7 9

♩ = 135

D⁵ B^b/D C/D D⁵ C/D

Gtrs. 1+2 etc.

P.M.----- P.M.----- P.M.-----

Gtrs. 1+2 w/dist.
Fig. 1... ..Fig. 1 ends

TAB

3	3	5	5	3	5
0	0	0	0	0	0

Verse

D⁵ B^b/D C/D

1. I have sailed— to ma - ny lands,— now I make my fi - nal jour -
(2.) steer be - tween— the crash - ing rocks,— the si - rens call my name..

P.M.----- P.M.----- P.M.-----

TAB

3	3	5
0	0	0

D⁵ C/D D⁵ B^b/D

- ney.— Lash my hands On the bow I stand, blood
on - to the helm,

P.M.----- P.M.-----

TAB

5	3	5	3	3
0	0	0	0	0

C/D D⁵ C/D D⁵

west is where— I go.— Through the night
surg - ing with— the strain.— I will not fail

P.M.----- P.M.-----

TAB

5	5	3	5	3
0	0	0	0	0

B \flat /D C/D D⁵ C/D

I plough, now, as still my heart, — cal - cu - late — and pray. —
 dark - ness left — be - hind. —

P.M.----- P.M.-----

TAB

3	5	5	3	5
0	0	0	0	0

D⁵ B \flat /D C/D

— As the com - pass swings my will is strong, I will
 For et - ern - i - ty, I fol - low on, there

P.M.----- P.M.----- P.M.-----

TAB

3	3	5
0	0	0

D⁵ C/D Asus² C

not is be led — a — stray. —
 no — oth - er way. —

Gtr. 1 cont. in slashes Gtr. 2 Gtr. 1 w/clean tone

TAB

5	3	5	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
0	0	0	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

Bsus⁴ D⁵* C⁵ B⁵ Asus²

Mys - te - ries of time, —

2° vox sim. ad lib .

TAB

4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7
2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2	5	5	5	5	5	5	5	5

C Bsus⁴ D^{5*} C⁵ B⁵

clouds that hide the

TAB

5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

Asus² C Bsus⁴

sun.

1° Gtr. 1 w/Fill 1
2° Gtr. 3 w/Fill 1 sim. ad lib.

TAB

7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2

D^{5*} C⁵ B⁵ Asus² C

But I know, but I know, but I

TAB

7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
5	5	5	3	3	3	2	2	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

Fill 1 Gtr. 3 Asus² C Bsus⁴ D⁵ C⁵ B⁵

P.M. - - ' w/heavy dist. P.M. - - ' P.M. - - ' P.M.

TAB

5	4	7	5	4	7	5	4	7	5	4	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Asus² C Bsus⁴ D⁵ C⁵ B⁵

P.M. - - ' P.M. - - ' P.H. P.M. - - ' P.M.

TAB

5	4	7	5	4	7	5	4	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Bsus⁴ D^{5*} C⁵ B⁵

know. _____

TAB

4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

♩ = 220

Pre-Chorus

E⁵ G⁵ C⁵ A⁵

I see the ghosts of nav - i - ga - tors but they are lost,

Gtrs. 1+2

Gtrs. 1+2 w/dist.
Gtr. 3 tacet

TAB

9	9	12	12	5	5	7	7
9	9	12	12	5	5	7	7
7	7	10	10	3	3	5	5
0	0						

E⁵ G⁵ C⁵ A⁵ B⁵

as they sail in - to the sun - set they'll count the cost.

TAB

9	9	12	12	5	5	7	9
9	9	12	12	5	5	7	9
7	7	10	10	3	3	5	7
0	0						

E⁵ G⁵ C⁵ A⁵

As their ske - le - tons ac - cu - sing e - merge from the

TAB

9	9	12	12	5	5	7	7
9	9	12	12	5	5	7	7
7	7	10	10	3	3	5	5
0	0						

E⁵ G⁵ C⁵ A⁵ B⁵

sea, the si - rens of the rocks, — they be - ckon me.

Gtrs. 1+2 cont. in slashes

T	9	9	12	12	5	7	9
A	9	9	12	12	5	7	9
B	0	0	10	10	3	5	7

Chorus D⁵ C⁵

Gtrs. 1+2 cont. *sim.*

Take my — heart — and set it free,

Gtr. 3

T	7	5	8	6	5	6	5
A							
B							

D⁵ C⁵

car - ried — for - ward by the waves.

T	7	5	8	6	5	6	5
A							
B							

B^{b5}

No - where — left — to run, nav - i - ga - tor's son.

T	8	6	5	7	5	8	6	5	7	5
A	8					8				
B										

D⁵ C⁵

Cha - sing — rain - bows all my days.

TAB 7 5 8 6 5 6 5

D⁵ C⁵

Where I — go — I do not know, I

TAB 7 5 8 6 5 6 5

D⁵ C⁵

on - ly — know — the place I've been.

TAB 7 5 8 6 5 6 5

B^{b5} B^{b5}

Dreams they — come — and go, ev - er — shall — be so,

TAB 8 8 6 5 7 5 8 6 5 7 5

To Coda ⊕ 1.

D⁵

no - thing's - real - un - til you feel.

C⁵

TAB

7 5 8 6 5 6 5

2.

2. I feel.

To tempo 1 (♩=135)

TAB

5

♩=135
Guitar Solo

D⁵ **B^b/D**

Gtr. 3

Gtrs. 1+2 w/ Fig. 1
2° + 3° Gtr. 3 ad lib.

Full

TAB

13 13-10-9 10-11 12-11-10 12-11-10 12 10-12

C/D **D⁵** **C/D** Play 4 times

TAB

13 13-12-10 10 13-12-13-12-10-9 9-10 11-10 9-11-10-9 12-11-10-12-10 12 10-12

♩ = 220

(E⁵)

Gtrs. 1+2

C⁵

Gtr. 3 tacet

Musical notation for guitar system 1, measures 1-3. The staff shows a melodic line with eighth and sixteenth notes. The TAB below shows the fretting: Measure 1: 7, 7; Measure 2: 5, 5, 4, 5, 5, 7; Measure 3: 7, 5, 7, 7, 5, 5, 3.

1.

2.

D⁵

C⁵

D⁵

Musical notation for guitar system 2, measures 4-6. Measure 4 has a D⁵ chord. Measure 5 has a C⁵ chord. Measure 6 has a D⁵ chord. The TAB shows fretting: Measure 4: 7, 5; Measure 5: 7; Measure 6: 7, 5, 5.

(D⁵)

B^{b5}

Musical notation for guitar system 3, measures 7-9. The staff shows a melodic line. The TAB shows fretting: Measure 7: 3, 3, 2, 3, 5; Measure 8: 3, 3, 2, 3, 5; Measure 9: 3, 3, 2, 3, 3, 1.

1.

2.

C⁵

C⁵

Musical notation for guitar system 4, measures 10-12. Measure 10 has a C⁵ chord. Measure 11 has a C⁵ chord. Measure 12 has a C⁵ chord. The TAB shows fretting: Measure 10: 5, 3; Measure 11: 5; Measure 12: 5, 3, 9.

(E⁵)

D⁵

Musical notation for guitar system 5, measures 13-15. The staff shows a melodic line. The TAB shows fretting: Measure 13: 7, 7, 6, 7, 9; Measure 14: 7, 7, 6, 7, 9; Measure 15: 7, 7, 6, 7, 7, 5.

1. E⁵ 2. E⁵

TAB: 9 7 9 7 7

(E⁵) C⁵

accel.

TAB: 5 5 4 5 5 7 7 5 5 7 7 5 5 4 5 5 3

D.%. al Coda

1. D⁵ 2. D⁵

TAB: 7 7 5 7 7 5 7 7 5

⊕ *Coda*

C⁵
Gtrs. 1+2

Slower (Freely)
D⁵

feel. Oh.

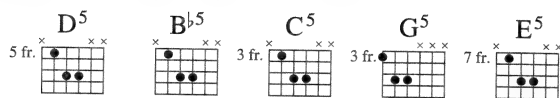
Gtr. 3

w/feedback

TAB: 5 7 5 8 6 5 6 7

Brave New World

Words & Music by David Murray, Steve Harris & Bruce Dickinson



♩=132

Intro

N.C.

Gtr. 1 (elec.)

mf P.M. - - ' P.M. - - ' P.M. - - ' P.M. - - ' P.M. - - ' *sim.*

w/clean tone + delay

TAB

6	5	8	6	5	6	5	8	5	6	5	5
5	7	5	5	5	5	5	5	7	5	7	5

Gtr. 2 (elec.)

mf Fig. 1...

TAB

10	13	12	10	12	12

TAB

3	5	6	5	3	3	6	5	5	8	6	5	5
5	3	5	3	5	3	5	3	5	5	7	5	5

...Fig. 1 ends

TAB

10	13	12	10	12	10

Verse

1. Dy - ing swans, twis - ted wings.
I have seen ma - ny things,

Gtr. 3 w/Fill 1
Gtr. 2 w/Fig. 1

TAB

Beau - ty not need - ed here.
in a life - time a - lone.

TAB

Lost — my love, lost — my life,
Moth - er love is — no more.

TAB

Fill 1 Gtr. 3

w/clean tone + chorus

TAB

1. 2.

let ring — — — — —

The image displays a musical score for the hymn "The Way of the Cross". It consists of three staves: a vocal line, a guitar accompaniment, and a guitar tablature.

Vocal Line: The melody is written in G major (one sharp) and 4/4 time. It begins with a key signature change from Bb5 to C5. The lyrics are: "What you see, is not real, All is lost, sold your souls,".

Guitar Accompaniment: The guitar part is written in G major and 4/4 time. It features a steady eighth-note accompaniment pattern in the right hand and a simple bass line in the left hand.

Guitar Tablature: The tablature is written for a standard six-string guitar. It uses numbers 1-5 to indicate frets. The first staff of the tablature is for the bass strings (6, 5, 4, 3) and the second staff is for the treble strings (2, 1, 4, 3, 2, 1).

♩ = 230

Chorus

Gtrs. 2+4 D⁵ B^{b5} cont. *sim.*

Gtrs. 1+3 A brave new world, _____

P.M. - - - - -

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

D⁵ **B^{b5}**

A brave new world, _____

P.M.-----

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

C⁵ **D⁵**

in a brave new world, _____

P.M.-----

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D⁵ **B^{b5}**

In a brave new world, _____

P.M.-----

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

Fill 2
Gtr. 3 **D⁵**

w/bar

w/bar

T
A
B

8 8 8 5 5 5 3 5
6 6 6 6 6 6 5 6
7 7 7 7 7 7 5 7
7 7 7 7 7 7 5 7

C⁵ D⁵

a brave new world.

P.M.-----

Gtr. 3 w/Fill 2

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D⁵ B^{b5}

In a brave new world,

P.M.-----

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

To Coda ⊕

G⁵ D⁵

a brave new world.

P.M.-----

Gtr. 1 cont. in slashes

TAB

5 5

1.
D⁵
Gtrs. 1+3+4

Verse

B^{b5}

cont. sim.

Dra - gon - kings, — dy - ing - queens, —

Gtr. 2

w/distortion

TAB

10 13 12 10 12 12

C⁵ D⁵

where is — sal — va — tion now?

TAB 10 13 12 10 12 10

B^{b5}

Lost my — life, — lost my — dreams, —

TAB 10 13 12 10 12 12

C⁵ D⁵

rip the — bones — from my flesh.

TAB 10 13 12 10 12 10

B^{b5} C⁵

Si — lent — screams, — laugh — ing — here, —

TAB 10 13 12 10 12 12

C^5

8va

B

B

3

Full

Full

3

5

TAB

10-12-13

10-12-13-13

13-12-10

10-12

10-13

10-13-12-11-10-9

10

D^5

B

3

Full

(12)

TAB

9-10-11-10-9-8-9-10

12-10

12-10-12

(12)

1° B^b5
2° E^5

C^5

B^b5
 D^5

8va

B

B

Full 2° ad lib.

Full

Full

TAB

15-15-13

12-13-15

15-15-13

12-13

15-15-13

D^5
 E^5

B^b5
 E^5

(8va)

B

Full

TAB

12-13-12

13/15

15-15-13

12-13-15

C^5
 C^5

B^b5
 D^5

C^5

D^5
 E^5

(8va)

B

B

B

Full

Full

Full

TAB

15-15-13

12-13-15

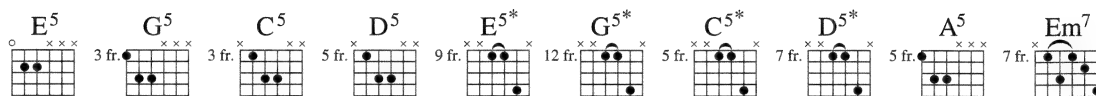
15-15-13

12-13-15

15

Blood Brothers

Words & Music by Steve Harris



♩ = 175

Intro

Gtr. 1 (elec.) E⁵

mf Fig. 1... w/clean tone

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB: 0 2 0 2 3 5 3 | 3 5 3 5 5 7 5 | 0 2 0 2 3 5 3 | 3 5 3 5 5 7 3

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

...Fig. 1 ends

TAB: 0 2 0 2 3 5 3 | 3 5 3 5 5 7 5 | 0 2 0 2 3 5 3 | 5 7 5 7 3 5 3

Gtr. 2 (elec.) E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

w/clean tone
Gtr. 1 w/ Fig. 1

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

Verse

E⁵ G⁵ C⁵ D⁵

1. And if you're ta - king a walk through the gar - den of

Gtr. 1

Gtr. 2 w/Fill 1 (x4)

TAB

7 9 7 9 7 3 5 3 5 3 3 5 3 5 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

life, what do you think you'd ex - pect you would see? Just like a mir - ror re -

TAB

7 9 7 9 7 3 5 3 5 3 3 5 3 5 3 5 7 5 7 5 7 9 7 9 7 3 5 3 5 3

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

flect - ing the moves of your life, and in the ri - ver re - flec - tions of me.

TAB

3 5 3 5 3 5 5 5 7 9 7 9 7 3 5 3 5 3 3 5 3 5 7 5 7 5

Fill 1 (E⁵) (G⁵) (C⁵) (D⁵)

Gtr. 2

let ring

TAB

9 12 9 12 9 15 12 15 12 15 10 12 10 12 10 9 7

Verse

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

2. Just for a sec - ond a glimpse of my fa - ther I see, and in a move - ment he
3. And as you look all a - round at the world in dis - may, what do you see, do you

P.M.
Gtr. 1 w/distortion (2° sim. ad lib.)
1° Gtr. 2 w/Fill 1 (x4) 2° w/Fill 2 (x4)

TAB

2 2 2 2 5 5 5 5 5 5 5 5 2 2 2 2 2 5 5 5 5

0 0 0 0 3 3 3 3 3 3 3 3 0 0 0 0 0 3 3 3 3

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

beck - ons to me. And in a mo - ment the memo - ries are all that re -
think we have learned? Not if you're ta - king a look at the war torn af -

TAB

5 5 5 5 5 7 7 7 7 5 5 5 5 5 5 7 7 7 7

3 3 3 3 3 5 5 5 5 5 3 3 3 3 3 5 5 5 5

0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3

E⁵ G⁵ C⁵ D⁵

main, and all the wounds are re - op - ening a - gain. } We're blood
fray, out in the streets where the ba - bies are burned. }

TAB

2 2 2 2 2 5 5 5 5 5 5 5 7 7 7 7

0 0 0 0 0 3 3 3 3 3 3 3 5 5 5 5

Fill 2
Gtr. 2

(E⁵) (G⁵) (C⁵) (D⁵)

let ring

TAB

12 12 12 15 15 15 15 15 15 8 8 8 8 8 8 8 8

9 9 9 12 12 12 12 12 12 7 7 7 7 7 7 7 7

9 9 9 12 12 12 12 12 12 5 5 5 5 5 5 5 5

Chorus

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers. We're blood

Gtrs. 1+2

f Gtrs. 1+2 w/dist.

TAB

2 5 7 5 7 5 7 5

2 5 7 5 7 5 7 5

0 3 5 3 5 3 5 3

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers.

Gtrs. 1+2

TAB

2 5 7 5 7 5 7 7

2 5 7 5 7 5 7 7

0 3 5 3 5 3 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 2

mf w/clean tone
Gtr. 1 w/Fill 3

TAB

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

Fill 3

Gtr. 1 (E⁵) (G⁵) (C⁵) (D⁵) (E⁵) (G⁵) (C⁵) (D⁵)

TAB

0 3 5 3 8 10 10 12 10 0 3 5 3 3 5 3 5 7 3

(E⁵) (G⁵) (C⁵) (D⁵) (E⁵) (G⁵) (D⁵) (C⁵)

TAB

0 2 0 2 3 5 3 8 10 8 10 12 10 0 2 0 2 3 5 3 5 7 5 7 3 5 3

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

4. There are

Gtr. 2 cont. in slashes

TAB

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

Verse

E^{5*} G^{5*} C^{5*} D^{5*} E^{5*} G^{5*}

Gtr. 2

times when I feel I'm a - fraid for the world, there are times I'm a - shamed of us

Gtr. 1

f P.M. - w/dist.

TAB

2 2 2 2 2 2 3 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 2 2 2 2 2 2 3 3 3 3 3 3

D^{5*} E^{5*} G^{5*}

cont. sim.

all. When you're float - ing on all the e -

P.M. -

TAB

7 7 7 7 7 7 7 2 2 2 2 2 2 3 3 3 3 3 3

C^{5*} D^{5*} E^{5*} G^{5*} D^{5*}

mo - tion you feel, and re - flect - ing the good and the bad.

TAB

3 3 3 3 3 3 5 5 5 5 5 5 2 2 2 2 2 2 3 3 3 3 3 3 7 7 7 7 7 7 7

Verse

Verse

E^{5*} G^{5*} C^{5*} D^{5*}

5. Will we ev - er know what the an - swer to life real - ly

P.M.

TAB

2 0 2 0 2 0 5 3 5 3 5 3 5 3 5 7 5 7 5 7 5 7 5

E^{5*} G^{5*} D^{5*} E^{5*} G^{5*}
 is? Can you real-ly tell me what life is? May-be all the things that you

TAB
 2 2 2 2 2 5 5 5 5 7 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5
 0 0 0 0 0 3 3 3 3 5 5 5 5 5 5 0 0 0 0 0 3 3 3 3 3

C^{5*} D^{5*} E^{5*} G^{5*} D^{5*}

know that are pre - cious to you, could be swept a-way by fate's own hand. We're blood

TAB

5 5 5 5 5 7 7 7 7 7
3 3 3 3 3 5 5 5 5 5

2 2 2 2 2 5 5 5 5 5
0 0 0 0 0 3 3 3 3 3

7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5

Chorus

bro - thers, we're blood bro - thers. We're blood

Gtrs. 1+2

w/dist.

TAB

2	5	5	7	2	5	5	7
0	3	3	7	0	3	3	7
			5				5

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers.

TAB

2 5 7 2 5 7 7 7 0 3 3 5 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 1

Gtr. 2 w/Fill 4

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 3 (elec.)

Gtr. 1

Gtrs. 1+2 cont. in slashes

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 12

Guitar Solo

E⁵ G⁵ C⁵ D⁵

Gtrs. 1+2

Gtr. 3

8va

B

3

Full

Full

TAB

12 10/12 14 15 12 15 12 14 15 15 15 13 13 15 17 15 12 14 12 14

Fill 4

Gtr. 2

(E⁵) (G⁵) (C⁵) (D⁵) (C⁵) (D⁵)

8va

w/dist.

1. 2. 3. 4.

TAB

9 12 9 12 15 15 13 13 15 17 15 12 14 12 13

E⁵ (8^{va}) G⁵ C⁵ D⁵

B

Full

w/bar

12 15 12 15 (15) 13 15 13 12 13 14 12 15 12 15 12 14 12 14 12 14

E⁵ (8^{va}) G⁵ C⁵ D⁵

B

Full

Full

12/14 12 14 14 14 12 12 15 12 12 12 15 14 12 14 12 (14) 12 14 12

E⁵ G⁵ C⁵ 8^{va} D⁵

P.M.

3

Full

12 14 11 12 14 11 12 14 12 13 12 14 12 13 15 12 14 15 15

Gtr. 2 E⁵ G⁵ C⁵ D⁵

cont. sim.

Gtr. 1

Gtr. 3

9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12

2 4 2 4 5 4 2 5 2 4 2 4 5 4 2 5

E⁵ G⁵ C⁵ A⁵ D⁵

9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12

2 4 2 4 5 4 2 5 2 4 2 4 5 4 2 5

Interlude

[illegible]

(C⁵) (D⁵) (C⁵) (D⁵) (E⁵) (E⁵)

Gr. 1 cont. in slashes

T
A
B

5 5 5 7 7 7 5 5 5 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9

3 3 3 5 5 5 3 3 3 5 5 5 9 9 5 9 5 9 5 9 5 9 5 9

Middle

Music
Trk 1
Music
Trk 2
Music
Trk 3
Music
Trk 4
Music
Trk 5
Music
Trk 6
Music
Trk 7
Music
Trk 8
Music
Trk 9
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Trk 179
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Trk 180
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Trk 181
Music
Trk 182
Music
Trk 1

C⁵ A⁵ D⁵ C⁵ D⁵
 chance to make ev - ery - thing right, keep on mak - ing the same old mis -
 Full
 10 7 10 7 10 8 10 8 10 8 7

E⁵ C⁵ A⁵ E⁵

- takes. Makes un - tip - ping the ba - lance so ea - sy, when we're

TAB: 9 7 8 7 9 7 9 7 9 4 9 7

C⁵ A⁵ D⁵ C⁵ A⁵ E⁵

liv - ing our lives on the edge. Say a prayer on the book of the dead.

TAB: 8 7 9 7 9 7 9 9 7 8 7 9 7 9 7 9

1. 2. 3.

8va B B B B B C⁵ A⁵

Full Full Full Full 1/2

TAB: 15 15 15 15 12-14 14 14-12 15 12-14

E⁵ (8va) C⁵ A⁵ D⁵

Full Full

TAB: 12 17 17 17-15 14 15-14 15 12-14

Chorus

bro - thers, we're blood bro - thers. We're blood

Gtr. 3

Gtrs. 1+2

Gtr. 3 1° only

TAB

2	14	12	14	12	5	5	7	2	5	5	5	7
2	14	12	14	12	5	5	7	2	5	5	5	7
0					3	3	5	0	3	3	3	5

1. 2.

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵ G⁵ D⁵

bro - thers, we're blood bro - thers. We're blood

TAB

2 5 5 7 2 5 5 7 7 7 5 7 7 5 5 7 7

2 3 3 5 2 3 3 5 5 5 5 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

♩ = 160

Outro

Gtr. 2

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

w/clean tone
Gtr. 1 w/Fill 3 ad lib.

TAB

8 7 10 7 10 8 10 8 7 8 7 10

9 7 9 9 7 9 9 7 9 9 7 9

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB

7 10 8 7 8 7 9 7 9 8 7 10 7 10 8 10 8 7

E⁵ G⁵ C⁵ D⁵ Em⁷ D F#

And if you're tak - ing a walk through the gar - den of life.

rit.-----

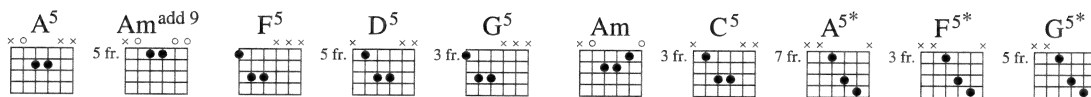
TAB

8 7 10 7 10 8 7 8 7 7/9

9 7 9 9 7 9 9 7 9 9 7 9

Dream Of Mirrors

Words & Music by Janick Gers & Steve Harris



♩ = 100

Intro

Have you ev - er felt, the fu - ture is the past,

Gtrs. 1+2 (elec.)
f w/distortion

TAB

7	7	4	5	4	5	5	7	7	4	5	4	5	7
7	7						7	7					
5	5						5	5					

but you don't know how? A re-flec - ted dream,

TAB

7	7	4	5	4	5	5	3	2	3	2	3	2	5	4	7	7	4	5	4	5	5
7	7															7	7				
5	5															5	5				

of a cap - tured time, is it real - ly now, is it real - ly happe - ning?

Gtr. 1 cont. in slashes

TAB

7	7	4	5	4	5	7	7	7	4	5	4	5	5	3	2	3	2	3	2	5	4
7	7						7	7						7	7						
5	5						5	5						5	5						

A⁵
Gtr. 1
Gtr. 2

N.C.(Abass)

Gtr. 2 w/clean tone + delay Gtr. 1 tacet

TAB

(Gbass) (Abass)

TAB

Verse

N.C.(Abass)

1. Don't know why I feel this way,
2. Think I've heard your voice be - fore,
3. I get up put on the light,

Gtr. 2

2°Gtr. 3 sim. ad lib.

TAB

have I dreamt this time, this place?
think I've said these words be - fore.
dread - ing the on - com - ing night.

TAB

Amadd⁹

2° only

Gtr. 3 {

Some - thing vi - vid me comes ag - ain in -
 Some - thing makes me feel I just might
 Scared to fall a - sleep and dream the

TAB 0 0 0 9 10 9 10 0 0 0 7 9 7 9 0 0 0 5 7 5 7 0 0 0 4 5 4 5

2° only

to lose dream my mind. my mind. a - gain.

TAB 0 0 0 9 10 9 10 0 0 0 7 9 7 9 0 0 0 5 7 5 7 0 0 0 4 5 4 5

Amadd⁹

1° only

{

And I think I've seen your face,
 Am I still in - seen side my dream?
 No - thing that I con - tem - plate,

Gtr. 3 w/clean tone

TAB 0 0 0 9 10 9 10 0 0 0 7 9 7 9 0 0 0 5 7 5 7 0 0 0 4 5 4 5

Amadd⁹

Is seen this room been in this place.
 this a new re - al i - ty?
 No - thing that I can com - pare

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a guitar line with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat, accompanied by a guitar tablature. The tablature shows fret numbers 9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5.

Some - thing vi - vid comes ag - ain in -
 Some - thing makes me feel that I have
 to let - ting loose the de - mons deep in -

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a guitar line with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat, accompanied by a guitar tablature. The tablature shows fret numbers 9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5.

- to my mind.
 lost my mind.
 - side my head.

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a guitar line with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat, accompanied by a guitar tablature. The tablature shows fret numbers 9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5.

Bridge

F⁵ **D⁵** *cont. sim.*

Gtr. 1

1. All my hopes and ex - pec - ta - tion,
 2. All my hopes and ex - pec - ta - tion,
 3. Dread to think what might be stir - ring,

Gtr. 1 w/dist.
 1° *mf* 1° Gtr. 1 tacet (2°+3° plays in slashes)
 2°+3° *f* 3° Gtr. 2 plays in slashes w/dist.
 1° Gtr. 3 sim. ad lib. (2°+3° tacet)

TAB

1 3 3 3 1 3 3 3 5 7 7 7 5 7 7 7

F⁵ **D⁵** **F⁵**

look - ing for an ex - pla - na - tion. Have I found my
 look - ing for an ex - pla - na - tion. Com - ing to the
 that my dream is re - oc - cur - ing. Got to keep a -

TAB

1 3 3 3 1 3 3 3 5 7 7 7 5 7 7 7 1 3 3 3 1 3 3 3

D⁵ **F⁵** **G⁵**

des - ti - na - tion? I just can't take no more.
 rea - li - sa - tion that I can't see for sure.
 way from drift - ing, sav - ing me from my - self.

TAB

5 7 7 7 5 7 7 7 1 3 3 3 1 3 3 3 3 5 5 5 5 5 5

1.

Am C⁵ G⁵ Am

The dream is true. The dream is

Gtr. 3 tacet

TAB

0 2 2 2 5 2 4 3 5 0 0 0 0 0 2 2 2 5 2 4

C⁵ G⁵ Am C⁵ G⁵

true. The dream is true.

TAB

3 5 0 0 0 0 0 2 2 2 5 2 4 3 5 0 0 0 0

Am F⁵ G⁵ Amadd⁹

The dream is true.

Gtr. 3 {

TAB

0 2 2 2 5 2 4 1 3 3 0 0 0 0 0 9 10 9 10 7 9 7 9

TAB

0 0 0 5 7 5 7 4 5 4 5 9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

Chorus



2.
A^{5*}

Gtr. 1

F^{5*}

G^{5*}

A^{5*}

I on - ly dream in black and white, — I on - ly dream 'cause

Gtr. 2

Gtrs. 1+2 w/dist.

T
A
B

7 7 7 7 7 7 7 7 3 5 5 5 5 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 1 3 3 3 3 5 5 5 5 5 5 5

F^{5*}

G^{5*}

A^{5*}

F^{5*}

G^{5*}

I'm a - live. — I on - ly dream in black and white, — to

T
A
B

3 5 5 5 5 7 7 7 7 7 7 7 7 3 5 5 5 5 5
1 3 3 3 3 5 5 5 5 5 5 5 5 1 3 3 3 3 3

F^{5*}

G^{5*}

A^{5*}

save me from — my - self. — I on - ly dream in

T
A
B

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7
1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5

F^{5*}

G^{5*}

A^{5*}

F^{5*}

G^{5*}

black and white, — I on - ly dream 'cause I'm a - live. —

T
A
B

3 5 5 5 5 7 7 7 7 7 7 7 7 3 5 5 5 5 5
1 3 3 3 3 5 5 5 5 5 5 5 5 1 3 3 3 3 3

A^{5}* *F^{5*}* *G^{5*}* *F^{5*}*

I on - ly dream in black and white,— to save me from— my - self.—

TAB

7	7	7	7	7	7	7	7	3	5	5	5	5	5	3	3	3	3	3	3	3	3
7	7	7	7	7	7	7	7	3	5	5	5	5	5	3	3	3	3	3	3	3	3
5	5	5	5	5	5	5	5	1	3	3	3	3	3	1	1	1	1	1	1	1	1

G^{5}* *Am* *C⁵* *G⁵*

The dream is true.

mf

TAB

5	5	5	5	5	5	5	5	0	2	2	2	5	2	4	3	5	0	0	0	0
5	5	5	5	5	5	5	5	0	2	2	2	5	2	4	3	5	0	0	0	0
3	3	3	3	3	3	3	3	0	2	2	2	5	2	4	3	5	0	0	0	0

Am *C⁵* *G⁵* *Am*

The dream is true. The dream is

TAB

0	2	2	2	5	2	4	3	5	0	0	0	0	0	2	2	2	5	2	4
0	2	2	2	5	2	4	3	5	0	0	0	0	0	2	2	2	5	2	4
0	2	2	2	5	2	4	3	5	0	0	0	0	0	2	2	2	5	2	4

To Coda ☺

C⁵ *G⁵* *Am* *F⁵* *G⁵*

true. The dream is true.

TAB

3	5	0	0	0	0	0	2	2	2	5	2	4	1	3	3	0	0
3	5	0	0	0	0	0	2	2	2	5	2	4	1	3	3	0	0
3	5	0	0	0	0	0	2	2	2	5	2	4	1	3	3	0	0

Gtr. 1

Gtr. 2

TAB

9-10-9 10 7-9-7 9 5-7-5 7 4-5-4 5 9-10-9 10 7-9-7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3.

Chorus

A^{5*}

F^{5*}

G^{5*}

I on - ly dream in black and white, —

TAB

5-7-5 7 4-5-4 5 7 7 7 7 7 7 7 7 3 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A^{5*}

F^{5*}

G^{5*}

A^{5*}

I on - ly dream 'cause I'm a - live. — I on - ly dream in

TAB

7 7 7 7 7 7 7 3 5 5 5 5 5 7 7 7 7 7 7 7

5 5 5 5 5 5 5 1 3 3 3 3 3 5 5 5 5 5 5 5

F^{5*}

G^{5*}

F^{5*}

G^{5*}

black and white, — to save me from — my - self. —

TAB

3 5 5 5 5 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5

1 3 3 3 3 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3

♩ = 168

 A^5 A⁵

A

F⁵ G⁵

Lost, a night - mare I re - trace.
Lost, a night - mare I re - trace.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3

A⁵ G⁵

Gtr. 1

Gtr. 2

TAB

7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

4 5 4 2 4 4 2 2 4 5 4 2 4 4 2 2 2 3 2 0 2 2 0 0 2 3 2 0 2 2 0 0

2 2 2 0 0 0 0

A⁵ F⁵ G⁵

Gtr. 1 cont. in slashes

TAB

7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

4 5 4 2 4 4 2 2 4 5 4 2 4 4 2 2 2 3 2 0 2 2 0 0 2 3 2 0 2 2 0 0

2 2 2 0 0 0 0

Chorus

A^{5*} F^{5*} G^{5*} A^{5*}

Gtr. 1

I on - ly dream in black and white, — I on - ly dream 'cause

Gtr. 2

TAB

7 3 3 5 7

5 1 1 3 5

F^{5*} G^{5*} A^{5*} F^{5*} G^{5*}

I'm a - live. I on - ly dream in black and white, — to

TAB

3 3 5 7 3 3 5

3 3 3 7 3 3 5

1 1 3 5 1 1 3

F^{5*} G^{5*}

save me from — my - self. —

TAB

3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

Interlude

A⁵ F⁵

Oh. Oh. Oh.

(1^o Vocal tacet)

Gtrs. 1+2

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 2 4 2 0 2 5 5 5 3 3 3 5 5 5 4

C⁵ F⁵ G⁵

Oh. Oh.

Gtr. 1

Gtr. 2

Gtr. 2 cont. in slashes

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 1 3 1 0 1 3 1 3

2 4 2 0 2 2 4 2 0 2 4 2 4

Guitar Solo

A⁵Gtr. 2

Gtr. 1

B

cont. *sim.*

[illegible]

Chorus

A⁵

Oh. _____

(1° Vocal tacet)

Gtrs. 1+2

TAB

2 4 2 0 2

5 5 5 3 3 3 5 5 5 4

F⁵

Oh. _____

C⁵

TAB

2 4 2 0 2

5 5 5 3 3 3 5 5 5 4

2 4 2 0 2

D.%. al Coda

F⁵

Oh. _____

G⁵

Oh. _____

Gtr. 1

Gtr. 2

2°rall.-----

TAB

5 5 5 3 3 3 5 5 5 4

1 3 1 0 1 2 4 2 0 2

3 1 3 4 2 4

Coda

Am

Gtrs. 1+2

w/clean tone + chorus + delay

rall.

TAB

9 10 9 10 7

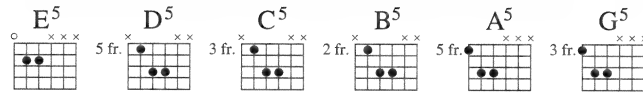
0 0 0 0 0

9 10 9 10 7

0 0 0 0 0

The Mercenary

Words & Music by Janick Gers & Steve Harris



♩ = 200

Intro

(E⁵)

Gtr. 1+2 (elec.)

f P.M. - - - P.M. - - - P.M. - - - P.M. etc.
w/distortion

TAB

2	0	2	2	5	4	0	2	0	2	2	5	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0

P.M. - - - P.M. - - - P.M. - - - P.M.

TAB

2	0	2	2	5	4	0	2	0	2	2	5	4	2	5	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr. 2

Gtr. 1

Verse

1. Pay ——— to kill, die ——— to lose, hunt - ed
2. Hu - man heart, hu - man mind, in - ter

Gtrs. 1+2 *

TAB

9	7	9	7	9	7	9	7
0	0	0	0	0	0	0	0

* Composite part

one the sack is full. In the heat de - hy -
one's caught hands tied. Ir - on will, ir - on

TAB 9 5 5 9 7 9 9 10

- drate, know which breath will be your last.
fist, how could it have come to this.

TAB 9 7 9 5 9 5

Pre-Chorus

E⁵ D⁵
No - where to run, no - where to

TAB 9 7 7 5 3

C⁵ D⁵
hide, you've got to kill to stay a -

TAB 5 7 7 5

Gtr. 2 cont. in slashes

Gtr. 2 E^5 D^5

live. No - where - to run, no - where - to

Gtr. 1

let ring

TAB

2	0-1	0	0	3	0	2-4	2	0
2				2				
0				0				

C^5 D^5

hide, you've got to kill to stay a -

TAB

0	3	2	0	0	3	3	0	0	2
5					2	2			
3					0	0			

(E^5)

live.

Gtrs. 1+2

TAB

2	0	2	2	5	4	0	3	2	0	2	2	5	4	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus

C^5 D^5

Show them - no fear, show them - no

Gtrs. 1+2 tacet on % - - - - -

TAB

5	7
5	7
3	5

E⁵

pain. _____

Gtr. 1

Gtr. 2

TAB

8	8	7	8	8	5	8	8	7	5	4	0	8	8	7	8	8	5	8	8	7	5	4	0
5	5	4	5	5	2	5	5	0	3	2	3	5	5	4	5	5	2	5	5	0	3	2	3
0	0											0	0										

C⁵

D⁵

To Coda ⊕

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5		7	
5		7	
3		5	

E⁵

pain. _____

Gtr. 1

Gtr. 2

TAB

8	7	8	7-7 ¹⁰	8	7	8	7-7 ¹⁰
5	4	5	4 7	5	4	5	4 7 (5)

Guitar Solo

1°+3° B⁵
2°+4° B⁵

Gtr. 1

8^{va}

Gtr. 2 w/Rhy. Fill 1

TAB

19	17	15	17	15	14	15	14	12
----	----	----	----	----	----	----	----	----

A⁵
 D⁵
 (8va)

A⁵
 C⁵

Play 4 times
 cont. ad lib.

Gr. 2 cont. in slashes

TAB

14 12 10 12 15 14 12 15 14 12 15 14 12 10 12

Gtr. 2 E^5 G^5 D^5
 (8va) cont. *sim.*
 Gtr. 1 B 3
 TAB 14 14 12 14 17 15

Rhy. Fill 1
Gtr. 2

B⁵

A⁵

TAB

4 4 4 4 4 4 2 2 2 2 0 3

B⁵

D⁵

C⁵

TAB

4 4 4 4 4 4 2 2 2 2 0 3 5 5 5 5 5 5 3 3 3

E⁵ G⁵ D⁵

(8va) B

1/2

w/bar

TAB

19 19 17 19 17 20 19 17 20 19 17 20 19 17 20 19 17 19

(8va) G⁵ E⁵

w/bar

TAB

20 17 19 20 17 20 17 20 17 20 17 19 20 17 20 19

(8va) G⁵ D⁵ A⁵

3 3

B

Full

TAB

17 17 19 20 17 19 20 19 20 17 19 20 22 22

Middle

(E⁵) (D⁵)

Gtrs. 1+2

TAB

12 12 12 12 12 13 12 10 12 10 10 10 10 10 12 13

(C⁵) (D⁵)

TAB

12 12 12 12 13 12 10 12 10 10 10 10 10 12 13

(E⁵) (D⁵)

TAB 12 12-12-12-13-12-10 12 10 10 10 10 10-10-10-10-10-12-13

(C⁵) (D⁵) A⁵ D. §. al Coda

TAB 12 12 12 12-12-12-13-12-10 12 12 12 12 7 7 7 7 5 5 5

⊕ Coda

A⁵/Ebass

pain.

TAB 8 8 7 8 8 5 8 8 7 5 4 0 8 8 7 8 8 5 8 8 7 5 4 0 0 0 2 5 5 0 3 2 3 0 0 2 5 5 0 3 2 3

C⁵

D⁵

Gtrs. 1+2 Show them— no fear, show them— no

TAB 5 5 3 7 7 5

E⁵

pain.

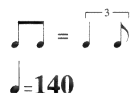
Gtr. 1

Gtr. 2

TAB 8 5 7 4 8 5 7 4 8 5 7 4 7 7 10 7 8 5 7 4 8 5 7 4 7 7 10 7

Words & Music by Adrian Smith & Steve Harris

Words & Music by Adrian Smith & Steve Harris



N.C.
Gtrs. 1+2 (elec.)

[illegible]

E⁵ D⁵ G⁵ D⁵ E⁵ C⁵ G⁵ C⁵

Gtrs. 1+2

Gr. 3 tacet

TAB

0 0 0 2 3 0 0 0 2 3

7 7 5 7 5 0 0 0 2 3 0 0 0 2 3

E⁵ D⁵ G⁵ D⁵ E⁵ C⁵ G⁵ C⁵

1. Az -

TAB

0 0 0 2 3 0 0 0 2 3

7 7 5 7 5 0 0 0 2 3 0 0 0 2 3

Verse

E⁵ C⁵

- a - zel is be - side you and he's play - ing a game,
2. Beat - en fall - en an - gel but I've ris - en a - gain, and the

P.M. P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

E⁵ D⁵

de - mons are in - side you and they're ma - king their play.—
pow - er is in - side me I've de - ci - ded to pray.— As I

P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

E⁵ **C⁵**

Watch - ing and they're hi - ding as they wait for their time, for a
 wait for Ar - ma - ged - don and it's com - ing my way, it's an

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

P.M.

E⁵ **D⁵**

dev - il to get rea - dy and take ov - er for your mind. }
 hon - our to be cho - sen and I wait for the day. }

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

P.M.

Pre-Chorus

B⁵ **C⁵** **D⁵** **E⁵** **B⁵**

You and on - ly God will know what could be done,

TAB

4 4 5 5 7 7 9 4 4 4 4 4
 2 2 3 3 5 5 7 2 2 2 2 2

B⁵ **C⁵** **D⁵** **E⁵** **B⁵** **C⁵** **D⁵** **E⁵**

you and on - ly God will know I am the on - ly one. You and on - ly God will know

TAB

4 4 5 5 7 7 9 4 4 4 4 4 4 4 4 5 5 7 7 9
 2 2 3 3 5 5 7 2 2 2 2 2 2 2 2 3 3 5 5 7

B⁵ C⁵ D⁵ E⁵ B⁵

what could be done, you and on - ly God would know I am the cho - sen one.

Gr. 2 w/Fill 2

T	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
A	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
B	2	2	2	2	2	2	2	3	3	5	5	7	2	2	2	2	3 0

Chorus

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

Could it be it's the end of the world?

Fig. 1...

T	9	9	X	X	5	5	7	7	7	8	10
A	9	9	X	X	5	5	7	7	7	7	9
B	7	7	X	X	3	3	5	5	5	5	7

E⁵ C⁵ D⁵ D⁵/A

All the things that we che - rish and love.

T	9	9	X	X	5	5	7	7	7	6	4	7	5	4	7
A	9	9	X	X	5	5	7	7	7	6	4	7	5	4	7
B	7	7	X	X	3	3	5	5	5	5	5	5	5	5	5

Fill 2
Gr. 2

B⁵

T	8	7	5	7
A	5	4	2	4
B	5	4	2	4

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

No - thing left but to face this all on my

TAB

12 0 10 0 8 0 7 0 8 0 10 0 8 0 7 0 5 0 3 5

B⁵ D⁵ *To Coda* ⊕

own. 'Cause I am the cho - sen one.

TAB

7 10 7 10

2° Gtrs. 1+2 cont. in slashes

1.
N.C.
Gtrs. 1+2

TAB

0 2 2 2 2 2 5 2 2 2 2 2 5 5 5 4 4 4 2 5 4 2 0 0 0 2 2 2 2 2 5 2 2 2 2 2

TAB

7 7 7 5 5 5 4 7 5 4 7 5 0 2 2 2 2 2 5 2 2 2 2 2 5 5 5 4 4 4 2 5 4 2 0 0

3 3 3 3 3

TAB 0 2 2 2 2 2 5 2 2 2 2 2 7 7 7 5 5 5 4 7 5 4 7 5

Guitar Solo

2.

C^{#5} B⁵ E⁵ F^{#5} cont. sim.

Gtrs. 1+2

Gtr. 3 B

w/wah wah Full

TAB 11 (11) 9 11

C^{#5} B⁵ E⁵ F^{#5}

TAB 9 11 8 9 11 8 9 11 7 9 11 7 9 7 6 9 6 7 6

C^{#5} B⁵ E⁵ F^{#5}

Full

TAB 12 9 12 9 11 9 12 9 12 11 9 11 11

C^{#5} B⁵ E⁵ F^{#5}

Full

Gtr. 1 cont. in slashes

TAB 11 9 12 9 11 9 12 9 9 12 9 12 × 16-17 14-17 16-17 14-17 17-19 16-19 17-19 16-19

Gtrs. 1+2 $G^{\#5}$ $F^{\#5}$ B^5 cont. *sim.*

(8va)

Gtr. 4 B

Gtr. 3 tacet

Full

19 16 19 16 19 18 16 18 18 16 17 19

$G^{\#5}$ $F^{\#5}$ B^5

(8va)

B

Full

16 18 19 19 19 17 16 19 16 17 19 16 19 17 16 18

$G^{\#5}$ $F^{\#5}$ B^5

(8va)

Full

16 16 18 15 16 18 16 17 16 18 16 17 18 15 16 18 16 17 19 19

$G^{\#5}$ $F^{\#5}$ B^5

(8va)

B B B

Full Full Full

16 19 16 19 16 18 16 19 16 18 19 19 16 19 19

B^5 C^5 D^5 B^5 C^5 B^5 A^5

Gtrs. 3+4 w/ad lib. fills

TAB

4	4	4	4	4	4	5	7	4	4	4	4	4	4	5	4	2
4	4	4	4	4	4	5	7	4	4	4	4	4	4	5	4	2
2	2	2	2	2	2	3	5	2	2	2	2	2	2	3	2	0

1.

2.

B⁵*D. 8. al Coda*

Musical notation for the first system, showing a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole rest followed by a double bar line. Below the staff is a guitar tablature (TAB) line with a double bar line and the numbers 4, 4, 2 below it.

⊕ Coda

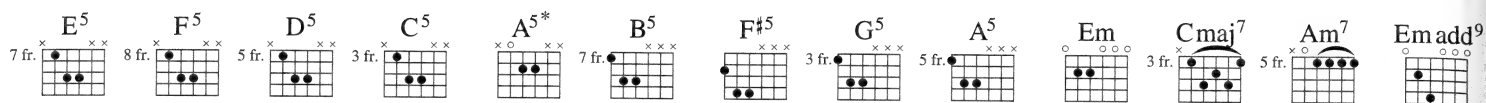
Musical notation for the Coda section. The top staff shows a treble clef, key signature of one sharp (F#), and a common time signature (C). It features a long, sustained note (E⁵) with a slur over it. Below the staff is a guitar tablature (TAB) line with a double bar line and the numbers 4, 4, 2 below it. The text "one." is written below the staff. The guitar part is labeled "Gtrs. 1+2" and "Gtr. 4 w/wah wah". The tablature shows a sequence of notes with triplets (3) and a final triplet of 2s.

Musical notation for the second system. The top staff shows a treble clef, key signature of one sharp (F#), and a common time signature (C). It features a long, sustained note (E⁵) with a slur over it. Below the staff is a guitar tablature (TAB) line with a double bar line and the numbers 4, 4, 2 below it. The text "one." is written below the staff. The guitar part is labeled "Gtrs. 1+2" and "Gtr. 4 w/wah wah". The tablature shows a sequence of notes with triplets (3) and a final triplet of 2s.

Musical notation for the third system. The top staff shows a treble clef, key signature of one sharp (F#), and a common time signature (C). It features a long, sustained note (E⁵) with a slur over it. Below the staff is a guitar tablature (TAB) line with a double bar line and the numbers 4, 4, 2 below it. The text "one." is written below the staff. The guitar part is labeled "Gtrs. 1+2" and "Gtr. 4 w/wah wah". The tablature shows a sequence of notes with triplets (3) and a final triplet of 2s.

The Nomad

Words & Music by David Murray & Steve Harris



♩ = 125

Intro

Chords: E⁵, E⁵ F⁵ E⁵, F⁵ E⁵, D⁵

Gtr. 3 (elec.)

Gtrs. 1+2 (elec.) *f* w/distortion Fig. 1...

Gtr. 3 cont. sim

TAB: 0 0 0 0 | 9 10 9 9 10 9 7 8 7 | 0 0 7 0 0 7 | 9 10 9 9 10 9 7 8 7 | 0 0 5 0 0 5

1. Chords: E⁵, F⁵ E⁵, F⁵ E⁵, C⁵, A^{5*}, F⁵ E⁵

2. Chords: F⁵ E⁵

...Fig. 1 ends

TAB: 0 0 0 0 | 9 10 9 9 10 9 7 8 7 | 0 0 7 0 0 7 | 9 10 9 9 10 9 5 7 | 0 0 3 0 0 5 | 0 0 0 0 | 9 10 9 9 10 9 7 8 7

Chords: E⁵, F⁵ E⁵, F⁵ E⁵, D⁵, E⁵, F⁵ E⁵

Gtr. 3

Gtrs. 1+2 w/ Fig. 1

TAB: 12-12-12-12-13-12-10-12 | 12-12-12-12-13-12-10 | 12-12-12-12-13-12-10-12 | 9-9-9-9-10-9-7-9 | 9-9-9-9-10-9-7 | 9-9-9-9-10-9-7-9

Chords: F⁵ E⁵, C⁵, A^{5*}, B⁵, D⁵ B⁵, B⁵, A⁵

Gtr. 1 cont. in slashes

TAB: 12-12-12-12-13-12-10 | 12-12-12-12-13-12-10-12 | 12-12-12-12-13-12-10-12 | 9-9-9-9-10-9-7 | 9-9-9-9-10-9-7-9 | 9-9-9-9-10-9-7-9

B⁵ B⁵ C⁵ E⁵ F⁵ E⁵ cont. *sim.*

Gtrs. 1+2 w/ Fig. 1

T	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12
A	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9
B						

F⁵ E⁵ D⁵ E⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

Ah, ——— Gtr. 4 (elec.)

Gtr. 4 w/dist. + slide
Gtrs. 1+2 cont. in slashes

T	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10-7
A	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7
B						

B⁵ F⁵ G⁵ F⁵ B⁵

ah, ——— ah, ———

Gtr. 3 tacet

T	12	7	8	7	12
A					
B					

F⁵ G⁵ F⁵ E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

ah. ———

Gtr. 3

Gtr. 4 tacet
Gtrs. 1+2 w/ Fig. 1 (x2)

T	7	8	7	12-13-12	14	12-13-12	15-13-12	14
A								
B								

E⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵

TAB 12 12-13-12 14 12 12-13-12 14 15-13-12 14 12 12-13-12 14 12

F⁵ E⁵ D⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

TAB 12-13-12 14 15-13-12 14 12 12-13-12 14 12 12-13-12 14 15-13-12 14

Verse

B⁵ F⁵ A⁵

1. Like a mi - rage ri - ding on the des - ert sand,
tells. (2.) Un - der co - ver of the veil of your dis - guise,
tells. (3.) No - one dares to ev - en look or glance your way,

Gtr. 1

Gtr. 3 tacet

TAB 4 4 4 7 7 4
4 4 4 7 7 4
2 2 2 5 5 2

B⁵ F⁵ D⁵

the like a vis - ion float - ing with the des - ert winds.
your men that fear you are the ones that you de - spise.
rep - u - ta - tion goes be - fore you they all say.

TAB 4 4 4 7 7 4
4 4 4 7 7 4
2 2 2 5 5 2

B⁵ F⁵ A⁵

Know the sec - ret of the an - cient des - ert lands,
 No - one's cer - tain what your fu - ture will be - hold,
 Like a spi - rit that can dis - ap - pear at will,

TAB

4	4	4	7	7	4
4	4	4	7	7	4
2	2	2	5	5	2

B⁵ F⁵ D⁵

you are the keep - er of the myst - ery in your hands.
 you're a leg - end your own sto - ry will be told.
 ma - ny claim of things but no - one's seen you kill.

TAB

4	4	4	7	7
4	4	4	7	7
2	2	2	5	5

1. 2.

E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

No - mad, ri - der of the an - cient east. No - mad,

Gtr. 3

Gtrs. 1+2 w/Fig. 1

TAB

12-13-12	12-13-12	15-13-12	12-13-12
14	14	14	14

F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

ri - der that men know the least. No - mad, where you come from no - one

TAB 12-13-12 14 15-13-12 14 12 12-13-12 14 12 12-13-12 14 15-13-12 14

F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

knows. No - mad, where you go to no - one

TAB 12 12-13-12 14 12 12-13-12 14 15-13-12 14

3.

Chorus

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der so myst - er - i - ous.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 8 10 10 8 7
 9 9 9 9 9 9 9 4 5 7 7 7 7 7 4 5 7 7 5 4
 0 0 0 0 0 0 0 2 3 5 5 5 5 5 5

E⁵ B⁵ G⁵ A⁵

No - mad, you're the spi - rit that men fear in us.

Gtrs. 1+2 Gtr. 1 Gtr. 2

T	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
A	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
B	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5	5	5	5	4	

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2 Gtr. 1 Gtr. 2

T	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
A	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
B	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5	5	5	5	4	

E⁵ B⁵ G⁵ A⁵

No man's ev - er un - der - stood your ge - ni - us.

Gtrs. 1+2 Gtr. 1 Gtr. 2 Gtr. 4 (elec.) w/bar

T	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	15
A	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
B	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5	5	5	5	4	

Guitar Solo

E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

Gtr. 4 (elec.)

ff w/dist. 2° +3° Gtr. 4 ad lib. w/bar Gtrs. 1+2 w/Fig. 1 w/bar

T	13	12-10	12	10-9	10	9	10	9	12-10-9
A									
B									

F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵ E⁵ F⁵ E⁵ D⁵

8va
B

Full

19 17-19 20-17-19 20 19-17 20 16

12 11

1.

E⁵ (8va) F⁵ E⁵ E⁵ F⁵ E⁵ C⁵ A⁵

3 2° Gtrs. 1+2 cont. in slashes

20 18-17-17-18-17-16-17 16 17 16 19 16 19 18 14

2.

B⁵ F^{#5} G⁵ F^{#5} B⁵ F^{#5} G⁵ F^{#5} E⁵ F⁵ E⁵

Ah, ah, ah, ah.

Gtr. 3

w/dist + slide
Gtr. 4 tacet

12 7 8 7 12 7 8 7

3.

Verse

B⁵ F^{#5} A⁵

4. Those who see you in ho - ri - zon des - ert sun,
(%) Leg - end has it that you speak an an - cient tongue,

4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2

B⁵ F⁵ D⁵

those who fear your re - pu - ta - tion hide or run.
but no - one's spoke to you and lived to tell the tale.

TAB 4 4 4 4 7 7 4
4 4 4 4 7 7 4
2 2 2 2 5 5 2

B⁵ F⁵ A⁵

You send be - fore you a mys - tique that's all your own,
Some they say that you have killed a hun - dred men,

TAB 4 4 4 4 7 7 4
4 4 4 4 7 7 4
2 2 2 2 5 5 2

B⁵ F⁵ D⁵

your sil - hou - ette is like a sta - tue carved in stone.
oth - ers say that you have died and live a - gain.

TAB 4 4 4 4 7 7
4 4 4 4 7 7
2 2 2 2 5 5

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der so myst - er - i - ous.
No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5						

To Coda

No - mad, _____ you're the spi-rit that men fear in us. _____
No - man's, _____ ev-er und-er-stood your gen-i-us. _____

Gtrs. 1+2

Gtr. 1
Gtr. 2

TAB

9 9 9 9 9 9 9 / 4 5 7 7 7 7 7 7 8 10 10 8 7 .
9 9 9 9 9 9 9 // 4 5 7 7 5 4 .
7 7 7 7 7 7 7 2 5 7 7 7 7 7 7 7 7
0 0 0 0 0 0 0 3 5 5 5 5 5 5 5

[illegible]

Am⁷ Em add⁹

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The notation is divided into two measures by a vertical line. The first measure is labeled 'Am⁷' and contains a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3, F#3. The second measure is labeled 'Em add⁹' and contains an ascending eighth-note scale: F#3, G3, A3, B3, C4, D4, E4, F#4. Below the staff is a dashed line, and below that is a tablature section with four measures. The first two measures correspond to the first measure of the staff and contain the following fret numbers: 0, 5, 5, 5, 5, 5. The next two measures correspond to the second measure of the staff and contain the following fret numbers: 0, 5, 5, 5, 5, 5. The final two measures of the tablature section contain the following fret numbers: 0, 2, 4, 2, 4, 2, 2, 2, 0, 2, 4, 2, 4, 2, 2.

Em Cmaj⁷

Gtr. 4

w/clean tone
Gtr. 2 cont. sim ad lib.

TAB 9 9 11 12 11 11 12 12 11 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 11 12 12 4

Em Cmaj⁷

TAB /9 9 11 12 11 12 14 12 12 12 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 11 12 9

Em Cmaj⁷

TAB 9 9 11 12 11 12 14 17 17 12 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 12 11 12 11 9 7 9 4 4

E⁵ C⁵

Gtrs. 1+2 cont. *sim.*

Kybd. arr. for gtr. —————
 Gtrs. 1+2 w/dist.
 Gtrs. 1+3 tacet

TAB 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 13 13 12 10 12 11 12

A⁵ E⁵

TAB 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 13 13 12 10 12 11 12

E⁵ C⁵

Gtr. 4

w/clean tone
 2° ad lib. *sim.*

TAB 9 9 11 12 11 12 14 12 12 11 12

A⁵ E⁵

TAB 9 9 11 12 11 12 11 12 9 9

E⁵ C⁵

w/kybds.

TAB

12 12 12 10 13 12 13 12 12 12 10 13 12 13

A⁵

TAB

12 10 12 10 12 13 12 12 12 10 13 12 13 12 10 12 10 12 13 12 10

1. 2.

E⁵

TAB

12 9 12 9 9 11 12 10 12 11 12 12 10 12 11 12 11 9 12

E⁵ C⁵

TAB

9 9 11 12 11 12 14 12 12 12 12

A⁵ E⁵

w/kybds.

TAB

9 9 11 12 11 12 9 12 12 10 12 12 12 12 10 12 12

E⁵ C⁵

w/kybds. - - - - -

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13¹⁰ 13-12-10 12-11-12

A⁵ E⁵ D.%. al Coda

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13¹⁰ 13-12-10 12-11-12

⊕ Coda

Gtr. 3 E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

Gtrs. 1+2 w/Fig. 1 (x2)

TAB

12-13-12₁₄ 12 12-13-12₁₄ 15-13-12₁₄ 12 12-13-12₁₄ 12

F⁵ E⁵ C⁵ A⁵ E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

TAB

12-13-12₁₄ 15-13-12₁₄ 12 12-13-12₁₄ 12 12-13-12₁₄ 15-13-12₁₄ 12

F⁵ E⁵ F⁵ E⁵ C⁵ A⁵ E⁵ Gtrs. 1+2

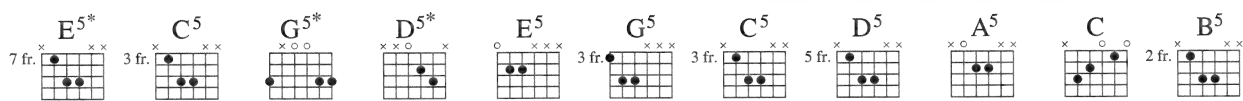
rall. Gtr. 1 w/feedback

TAB

12 12-13-12₁₄ 12 12-13-12₁₄ 15-13-12₁₄ 12 12-13-12₁₄ 12

Out Of The Silent Planet

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris



♩ = 135

Intro

Gtr. 1 (elec.) *f* w/distortion + delay

(E⁵) (A⁵) (G⁵)

TAB: 12 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7

(E⁵)

TAB: 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7

1. 2. 3. (A⁵)

1° & 2° (G⁵) 3° (C⁵)

Rall.-----

TAB: 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7

Chorus

Gtr. 1+
Gtr. 3 (12st. acous.)

E⁵

C⁵

G^{5*}

cont. *sim.*

Out of the si - lent pla - net, — out of the si - lent

Gtr. 2 (elec.) B B B

Gtrs. 1+2 w/clean tone
Gtr. 2 tacet 1°+2°

mf Full Full Full

TAB

1. 2. 3. 4.

D^{5*} D^{5*}

pla - net we are. — pla - net we are. —

Rall. —

TAB

♩ = 160

E^{5*}

Gtrs. 1+2 etc.

f P.M. — w/dist. — Gtr. 3 tacet

Gtr. 2 cont. in slashes

TAB

Verse

Gtr. 2 E^5 $G^5*/Ebass$ C^5

1. With - ered hands, — with - ered bod - ies, beg - ging for — sal - va -
 (2.) kil - ling fields, — the grind - ing wheels, crushed by equ - il - ib -

Gtr. 1

Gtr. 4 w/Fill 1

TAB

2 2 2 2 2 2 2 2 5 5 5 5
 0 0 0 0 0 0 0 0 3 3 3 3

D^5 E^5 $G^5*/Ebass$

tion. Des - er - ted by — the hands of Gods, —
 - ri - um. Sep - 'rate lives — no more dis - guise, —

Gtr. 4 w/Fill 1 (x3 sim. ad lib.)

TAB

7 7 2 2 2 2 2 2 2 2 2 2
 5 5 0 0 0 0 0 0 0 0 0 0

C^5 A^5 E^5 cont. sim.

of their own — cre - a - tion. Na - tions cry, —
 no more se - cond chan - ces. Hag - gard wis -

TAB

5 5 5 5 2 2 2 2 2 2 2 2
 3 3 3 3 0 0 0 0 0 0 0 0

Fill 1
Gtr. 4 E^5 G^5

P.M. —
 w/dist.

TAB

9 9 9 9 9 9 9 9 9 9 9 9 7 - x 9 9 9 9 9 9 9 9 9 9 9 9 7 - x

G⁵*/Ebass C⁵ D⁵

- dom, un - der - neath de - cay bit - ing skies a - bove.
 spit - ting out the bit - ter taste of hate.

TAB

2 2 2 2 5 5 5 5 7 7
 2 2 2 2 3 3 3 3 7 7
 0 0 0 0 3 3 3 3 5 5 0 3 2

E⁵ G⁵*/Ebass C⁵

- You are guil - ty, the pun - ish - ment is death -
 I ac - cuse you, be - fore you know the crime -

TAB

2 2 2 2 2 2 2 2 5 5 5 5
 2 2 2 2 2 2 2 2 3 3 3 3
 0 0 0 0 0 0 0 0 3 3 3 3

D⁵ A⁵ C

- for all who live. The
 it's all too late. Be -

Gtrs. 1+2*
 Gtr. 4 tacet let ring

TAB

7 7 7 7 2 2 2 0 0 0 1 0
 5 5 5 5 2 2 2 0 2 3
 0 0 0 0 0 0 0 0 3

* Composite part

E⁵ A⁵

pun - ish - ment is death for all who live.
 - fore you know the crime it's all too late.

B Full

TAB

0 0 2 2 2 2 2 2
 0 0 2 2 2 2 2 2
 0 0 0 0 0 0 0 0

C⁵ D⁵

TAB

5	5	5	5	7	7	7	7	7	7
3	3	3	3	5	5	5	5	5	5

Chorus

E^{5*} C⁵ cont. sim.

Out of the si - lent pla - net,

Gtrs. 1+2+4

2°+ % Gtrs. 1+2+4 play in slashes

TAB

9	9	9	5	5	5
7	7	7	3	3	3
0	0	0	3	3	3

G⁵ D⁵ E^{5*}

dreams of des - o - la - tion. — Out of the

TAB

5	5	5	7	7	7	9	9	9
3	3	3	5	5	5	9	9	9
3	3	3	5	5	5	0	0	0

C⁵ G⁵ D⁵

si - lent pla - net, come the de - mons of — cre - a - tion.

TAB

5	5	5	5	5	5	7	7	7
3	3	3	3	3	3	5	5	5
3	3	3	3	3	3	5	5	5

E^{5*} C⁵ G⁵

Out of the si - lent pla - net, dreams of des - o - la -

2°+ % Gr. 4 w/Fill 2 (x2)

TAB

9 9 9 5 5 5 5 5 5

9 9 9 3 3 3 3 3 3

0 0 0 3 3 3 3 3 3

D⁵ E^{5*} C⁵

- tion. — Out of the si - lent pla - net,

TAB

7 7 7 9 9 9 5 5 5

7 7 7 9 9 9 3 3 3

5 5 5 0 0 0 3 3 3

G⁵ D⁵

come the de - mons of cre - a - tion. 2. The 1° only----

No repeat on %

TAB

5 5 5 7 7 7

3 3 3 5 5 5

3 3 3 5 5 5

Fill 2
Gr. 4

E⁵ C⁵ G⁵ D⁵

w/dist.

TAB

2 2 3 3 5 3 2 5 3 2

0 0 0 0 0 0 0 0 0 0

Middle

E^{5*} **C⁵**

Gtr. 1
Gtr. 2

Gtr. 4 cont sim. rhythm 1° Gtr 2 doubles Gtr 1 8ve lower
2° Gtr 2 plays part as written

Full Full Full Full

TAB

G⁵ **D⁵**

Full Full

TAB

E^{5*} **C⁵**

Out of the si - lent pla - net, _____

Full Full Full Full

TAB

G⁵ **D⁵** **To Coda** ⊕

out of the si - lent pla - net we are. _____

Full Full

TAB

♩=125

1° (E⁵)2°-6° (C⁵)(E⁵)(D⁵)

Gtrs. 1+2

1°+2° Gtr. 4 tacet
3°-6° Gtr. 4 w/ad lib. fills

TAB: 7 x x 5 x x 7 x x 5 x x 7 x 5 | 7 x x 5 x x 7 x x 5 x x 7 x 5 3

(E⁵)(E⁵)(E⁵)(E⁵)

Play 6 times

TAB: 7 x x 5 x x 7 x x 5 x x 7 x 5 | 7 x x 5 x x 7 x x 5 x x 7 x 5 3

C⁵D⁵E⁵D⁵/Ebass

Gtrs. 1+2

3

Full

TAB: 5 5 7 5 | 8 10 (10) 8 7 | 10/12 10 8

C⁵D⁵E⁵

3

Full

TAB: 5 5 7 5 | 8 10 (10) 8 7 | 8 7 7

C⁵D⁵E⁵

3

Full

TAB: 5 5 7 5 | 8 10 (10) 8 7 | 12 10 7

C⁵D⁵B⁵C⁵

D. §. al Coda

D⁵

3

Full

accel. -----

TAB: 5 5 7 5 | 8 10 (10) 8 7 | 8 10

⊕ Coda

Gtr. 4

E^{5*} C⁵

Out of the si - lent pla - net. —

Full Full Full Full

TAB

1. 2. 3. 4.

G⁵ D⁵ D⁵

Out of the si - lent pla - net we are. — — net we are. —

Full Full

Rall. — — — — —

TAB

Freely

Gtrs. 2+4 E⁵

Gtr. 1

12 0 10 7 10 7 8 10 10 7 12 0 10 7 8 10 10 7

9 8 10 9 9 8 10 9

TAB

12 0 10 7 8 10 10 7 12 0 10 7 8 10 10 7

9 8 10 9 9 8 10 9

w/feedback

TAB

Words & Music by David Murray & Steve Harris



Gtr. 2 (elec.) $F\sharp^5$ E^5
 ◇ ————— ◇

Gtr. 1 (elec.)

1. When a

...Fig. 1 ends

Gtr. 2 cont. in slashes

TAB

4 4 4 4 3 2 0

4 4 4 4 4 4 4

2 2 2 2 3 2 0

Verse

Grtr. 2 F#5 B5 cont. sim.

per - son turns to wrong, is it a
few small tears be - tween, some - one

Grtr. 1

P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

F#5 B5 F#5 B5

want to be, be - long. Part of things at an - y cost,
hap - py and one sad. Just a thin line drawn be-tween

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D5 Asus4 E5

at what price a life is lost. At what
be - ing a gen - ius or in - sane. At what

----- P.M.-----

TAB

4	4	4	4	4	4	4	3	3	0	0	0	0	0	0	0
4	4	4	4	4	4	4	2	2	0	0	0	0	0	0	0
2	2	2	2	2	2	2	0	0	2	2	2	2	2	2	2

F#5 B5 F#5 B5 cont. sim.

point do we be - gin, fight - er spi - rit will to win.
age be - gin to learn, of which way out we will turn.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

F#5 B5

But what makes a man—decide, take the
There's a long and wind-ing road, and the

P.M. P.M. P.M. P.M. P.M.

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D5 Asus4 E5

wrong trail or is right - eous road.
trail is there to burn.

TAB

3	3	0	0	0	0	0	0	0	0
2	2	0	0	0	0	0	0	0	0
0	0	2	2	2	2	2	2	2	2

Bridge

F#5 D5 A5 E5

There's a thin line be-tween love and hate,

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

F#5 D5

wi-der di-vide that you can see be-

cont. sim.

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

A⁵ E⁵ F⁵ D⁵

- tween good and bad. There's a grey place be -

TAB

10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

A⁵ E⁵

- tween black and white, but ev - 'ry - one does

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

F⁵ D⁵ A⁵ E⁵

have the right to choose the path that he

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

1.
Verse
F⁵ B⁵ cont. sim.

- takes. 2. We are right to put the blame, on so -

TAB

10	10	9	9	9	9	4	4	4	4	4	4	4	4	4	4	4	4	4
9	9	9	9	9	9	4	4	4	4	4	4	4	4	4	4	4	4	4
						2	2	2	2	2	2	2	2	2	2	2	2	2

D⁵ **A⁵** **E⁵**

what will ne - ver change.

TAB

3	2	5	5	5	5	5	5
0	0	4	4	4	4	4	4
		2	2	2	2	2	2
		0	0	0	0	0	0

Chorus

F^{#5} **D⁵**

I will — hope, — my

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7
4	4	4	4	4	4	7	7	7	7	7	7	7	7
2	2	2	2	2	2	5	5	5	5	5	5	5	5

A⁵ **E⁵** **F^{#5}** **D⁵**

soul will — fly — so I will — live —

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	4
																2	2
																5	5

A⁵ **E⁵**

— for - ev - er.

TAB

7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2
5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0

(8va)----- F#⁵

1/4 Full 14-16 Full 17-14 Full 14 16 14-16-14 Full 14 Full 14 17 Full

TAB 16 14 16 17 14-16 17 17-14 17 14 16 14-16-14 17 14 17 14 17 17

B⁵

(8va)-----

3. Just a

3 Full w/bar

TAB 17 16 14 17 14 17

Guitar Solo

2. F#⁵ B⁵

Gtr. 3 (8va)-----

w/wah wah + dist. Gtrs. 1+2 w/Fig. 1 (x2) ff Full 1/2 P.H. - - -

TAB 15 14-15-14-15-14-12 14 12-14-15-14-12-14-15-14-12-14-12-14-12-14-14 14-12-14-12-10-12-10-12-10-9-9-10

(8va)----- F#⁵

Full tr tr tr tr tr tr tr tr

TAB 10 14-15 (14 15)14 (13 14)13 (12 13)12 (11 12)11

(8va)----- B⁵

tr tr tr tr tr tr tr tr

3 Full Full

TAB 10 11 10 9 10 9 7 9 10 9 7 9 7 9 7 12 14 15 12 14 16 17 17 17

Chorus

F#5 **D5**

I will hope, my

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7	7
4	4	4	4	4	4	7	7	7	7	7	7	7	7	7
2	2	2	2	2	2	5	5	5	5	5	5	5	5	5

A5 **E5** **F#5** **D5**

soul will fly so I will live

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	7	7
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	5	5

A5 **E5**

for - ev - er.

TAB

7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F#5 **D5** **A5** **E5**

Heart will die, my soul will fly,

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0

and I will live for

TAB

2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	5

- ev er.

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Instrumental

Gtr. 2
Gtr. 1

TAB

2	2	4	4	0	0	2	2	2	2	4	4	0	0	4	4	0	0	2	2	3	3	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

TAB

0	0	2	2	3	3	0	0	2	2	4	4	0	0	2	2	2	2	4	4	0	0	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

1. 2. 3. 4.

G⁵ D⁵ B⁵ D⁵ Gtr. 3 B⁵

Gtr. 3 w/dist.
Gtrs. 1+2 cont. sim.

F⁵ E⁵

Gtr. 3 8va w/bar B B

Full w/bar Full Full

B⁵ G⁵ D⁵ B⁵

(8va) B 3 Full 3

F⁵ E⁵

(8va) B w/bar w/bar B

Full Full w/bar Full

B⁵ G⁵ D⁵ B⁵

(8va) B 3 Full Full Full

(Esus^{2/4})

w/bar

Gtrs. 1+2 w/Fig. 2

w/bar

(19)

F#m¹¹Esus^{2/4}F#m¹¹

Gtr. 2

mp w/clean tone + chorus
let ring
Gtr. 3 tacet
Fig. 2...

...Fig. 2 ends

Esus^{2/4}F#m¹¹Esus^{2/4}

Gtr. 3

Gtr. 2 cont. sim.

Gtrs. 1+2

$$F\#m^{11}$$
Esus^{2/4}F#m¹¹

Gtr. 3

3

Esus^{2/4}F#m¹¹Esus^{2/4}

109

F#m¹¹ Esus^{2/4} F#m¹¹

The thin line

Gtr. 2

Gtr. 3 tacet

TAB

10 9 9 9 9 11 9

4 2

Esus^{2/4} F#m¹¹ Esus^{2/4}

be - tween love and hate.

TAB

0 2 2 4 2 0 2

Gtrs. 1+2 F#⁵ A⁵

mf

TAB

4 4 4 4 4 4 4 4 4 4 7 7 7 7

4 4 4 4 4 4 4 4 4 4 7 7 7 7

2 2 2 2 2 2 2 2 2 2 5 5 5 5

E⁵

1. 2.

E⁵ Gtrs. 1+2 cont. *sim.*

Gtr. 3

f

2° Gtrs. 1+2 cont. in slashes

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

14 14 16 16

Instrumental

[illegible][illegible]

Musical notation showing two measures of music. The first measure is labeled F#5 and contains four eighth notes: F#, A, C#, and E. The second measure is labeled E5 and contains four eighth notes: E, G#, B, and D#. Both measures have a treble clef and a key signature of one sharp (F#).

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a three-staff format. The top staff is for Gtr. 1, the middle staff is for Gtr. 2, and the bottom staff is for TAB. The key signature is F# (one sharp). The Gtr. 1 and Gtr. 2 parts play a complex, arpeggiated pattern in F#5 and E5. The TAB part shows fingerings for the guitar, including a "w/clean tone" instruction and a "Gtr. 3 tacet" instruction. The TAB staff includes a "T A B" label and a "2 4" label. The score is for a guitar solo, with the Gtr. 1 and Gtr. 2 parts playing a complex, arpeggiated pattern in F#5 and E5. The TAB part shows fingerings for the guitar, including a "w/clean tone" instruction and a "Gtr. 3 tacet" instruction. The TAB staff includes a "T A B" label and a "2 4" label.

Outro

Half Time Feel ♩ = ♩

Gtr. 2 $F\sharp m^{11}$ $Esus^{2/4}$ $F\sharp m^{11}$ $Esus^{2/4}$ **Gtr. 3** $Gtr. 2$ $Gtr. 2$ cont. sim.

mf **Gtr. 1** tacet

TAB

2 0 2 4 0 2 4 2 4 4 0 4 4 9 10

Gtr. 3 $F\sharp m^{11}$ $Esus^{2/4}$ $F\sharp m^{11}$

TAB

12 12 14 12 10 9 10 9 9 9 9 11

$Esus^{2/4}$ $F\sharp m^{11}$ $Esus^4$ E

The — thin line — be - tween

Gtr. 2 **Gtr. 3** tacet

TAB

9 0 0 2 4 0 2 0 1 2 2 0

$F\sharp m^{11}$ $Esus^{2/4}$ $F\sharp m^{11}$

love and hate.

TAB

2 4 0 0 2 0 0 2 4 2 4 2 0 0

Rall. — — — — —

The Wicker Man. Ghost Of The Navigator. Brave New World. Blood Brothers. The Mercenary. Dream Of Mirrors. The Fallen Angel. The Nomad. Out Of The Silent Planet. The Thin Line Between Love & Hate

Guitar tablature & standard notation arrangements complete with chord symbols & lyrics.

GUITAR

T
A
B

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